ARTS INSTITUTE

The Stanford Arts Institute offers interdisciplinary arts curricula and research programs, drawing on the wide-ranging intellectual resources of Stanford University. The Institute forges arts connections across the University; gives grants for faculty, staff, and students; presents arts events; incubates new arts projects; and supports artists and cultural groups across campus. Since its founding in 2006, the Stanford Arts Institute has been a catalyst helping the Stanford arts community to grow.

Courses offered by the Stanford Arts Institute are listed under the subject code ARTSINST (http://explorecourses.stanford.edu/search?q=ARTSINST&view=catalog&page=0&academicYear=&collapse=&filter-catalognumber-ARTSINST=on&filter-coursestatus-Active=on&filter-departmentcode-ARTSINST=on&filter-catalognumber-ARTSINST=on) on the Stanford Bulletin’s ExploreCourses web site.

Honors in the Arts

Web site: https://arts.stanford.edu/for-students/academics/honors-in-the-arts/

The Stanford Arts Institute offers the interdisciplinary Honors in the Arts program, which is open to undergraduates in all majors.

- Stanford students in any major can complete a capstone project integrating their major studies with a broad arts perspective.
- For students majoring in arts disciplines, this involves incorporating multiple arts disciplines into their work.
- For students majoring in a non-arts discipline, capstone projects incorporate themes, discourse, or learnings from a student’s major along with arts practice or research.

Honors in the Arts can be completed in addition to honors work in a student’s home department or alongside another capstone program (such as the Senior Reflection in Biology (http://web.stanford.edu/~suemcc/TSR))

Admission

Honors in the Arts is open to students majoring in any field with an overall GPA of 3.67 or better. Students with demonstrated strengths relevant to the program may petition the GPA requirement at the time of application.

Students are required to take at least three courses identified as preparing them to execute an interdisciplinary capstone project. These courses should be in either an art practice area relevant to the capstone project or should explore the methodology of interdisciplinary arts study. A sample list of courses can be found on the Arts Institute web site. It is recommended that students complete at least two of these courses prior to entering the program. However, upon approval of the program director, students may take these courses while pursuing their honors project.

Courses are typically at least 2 units and must be taken for a letter grade.

How to Apply

Admission to the program is competitive. Students apply for entry into the program during the Spring Quarter of their junior year. The application includes:

Eligibility requirements include:

- Stanford senior during the academic year following the Spring Quarter application
- Effective for applicants to the 2017-18 program, the minimum GPA is 3.25. For applicants to the 2016-17, a minimum overall GPA of 3.67 was required. However, applicants may submit a petition for consideration if the GPA falls below the minimum.
- Completion of at least three creative or artistic courses that prepare the student to execute an interdisciplinary capstone project

Application materials include:

- Capstone project proposal which addresses the following:
  a. the concept for the interdisciplinary capstone project or research
  b. a description of the student's background in the disciplines to be drawn upon for the project
  c. a statement of how the Honors in the Arts workshops will help in the development of the project
  d. a statement of the relevance of Honors in the Arts to the student's education at Stanford and beyond
- Unofficial transcript
- Name and contact information for a faculty member who can provide a reference upon request
- At least one creative work sample
  - If the proposal will be enhanced by visual, audio, or other media, the committee accepts the following file formats: up to 8 images (compiled in a single PDF file), 5 minutes of video or audio, PDFs, and linked external media (such as YouTube, Vimeo, and SoundCloud). If these limits present a significant obstacle, contact Rebecca Struch (rstruch@stanford.edu).

See the Honors in the Arts web site (https://arts.stanford.edu/for-students/academics/honors-in-the-arts) for additional information on applying to the program.

Preparation for Honors in the Arts

Students wishing to receive Honors in the Arts must take at least three courses identified as preparing them to execute an interdisciplinary capstone project. Students should choose courses that provide a foundation in the artistic disciplines relevant to your proposed project. Students should plan to complete at least two of these courses prior to entering the program. However, upon approval of the program director, students may take these courses while pursuing their Honors project.

The Creativity Course Guide (https://arts.stanford.edu/for-students/creativity-course-guide) includes courses that provide an introduction to the study of the arts disciplines as well as incorporating the arts in an interdisciplinary context.

Requirements

Students admitted to the program are required to take the following sequence of courses during their senior year:

- Each Spring, students present their capstone projects during a public symposium.
- Prior to Spring Quarter, junior year: Two preparatory courses for interdisciplinary study, 4-8 Units
- Prior to Spring Quarter, junior year, concurrent with Capstone: Preparatory course for interdisciplinary study, 2-4 Units
- Winter Quarter, junior year: Apply for admission to Interdisciplinary Arts Honors
- Spring Quarter, junior year: Confirm preparatory courses with honors program director
- Autumn Quarter, Senior Year: ARTSINST 200A Honors in the Arts Workshop (2 units)
- Winter Quarter, Senior Year: ARTSINST 200B Honors in the Arts Workshop (2 units)
- Spring Quarter, Senior Year: ARTSINST 200C Honors in the Arts Workshop (2 units)
**Capstone Projects**

All accepted projects are eligible for modest financial support. The capstone project is developed during the senior year through three quarters of workshops.

Through a yearlong process, students develop a capstone project that goes beyond the traditional boundaries of their major.

- Capstone projects are typically creative projects involving an arts practice element. Capstone projects may also be scholarly research projects involving a multidisciplinary approach.
- For individual students majoring in arts disciplines, this involves incorporating multiple arts disciplines into their work.
- For individual students majoring in a non-arts discipline, capstone projects incorporate themes, discourse, or learnings from a student’s major along with arts practice or research.
- Effective for the 2017-18 academic year, students can apply with an individual or team-based project. For team-based projects (2-5 students per team), students explore art’s role in social justice, climate change, and new creative economies. Examples of possible team-based projects might include devising a new intervention into the education-to-prison pipeline using art as a primary mode of communication, or devising an arts-based curriculum or community project around climate change involving collaborations with geologists, engineers, urban studies scholars, or economists. Students may also choose to propose a topic of their own.
- Students must receive at least an ‘A’ on the capstone project. Students receiving a grade of less than an ‘A’ but greater than ‘NP’ receive credit for the workshops but do not receive honors.
- Mentors: Each student works closely with two mentors, one academic mentor from the student’s home department and one creative mentor, to develop and shape the capstone project. Students are responsible for selecting their own mentors and setting up regular meetings throughout the academic year. Mentors do not need to be finalized or confirmed at the time of application.

The Stanford Arts Institute offers two Arts Immersion trips during Spring Break (March 25 - April 1, 2017):

- Detroit Arts Immersion
- New York City Arts Immersion

**Detroit Arts Immersion**

Students travel with Creative Cities Fellow, Andrew Herscher, for a week-long immersive experience of contemporary art in Detroit. The focus is on the intersections between art, activism, race, and austerity politics. Students can register for the Detroit Arts Immersion separate from any other courses, or may choose to pair it with ARTSINST 180Q. Preference for the Detroit Arts Immersion trip is given to those enrolled in ARTSINST 180Q.

**Important Dates**

Applications are due by 11:59 p.m. on Friday, January 27, 2017.

**Admission**

Applications are welcomed from all undergraduate class years. Before applying, students should be aware that they must enroll in and attend the Spring Quarter course: ARTSINST 11Q/TAPS 11Q Art in the Metropolis.

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**New York City Arts Immersion**

Students travel with the Stanford Arts Institute faculty director, Peggy Phelan, for a week-long engagement with the arts, meeting institutional leaders, policy makers, and arts practitioners. They visit museums, galleries, concert halls; they see dance rehearsals, opera, and a Broadway show (Hamilton (http://www.broadway.com/shows/hamilton-broadway) in 2016), and have a chance to meet with alumni in the arts. In the spring quarter class ARTSINST 11Q Art in the Metropolis, students revisit their immersion experience by reading critical literature and participating in rigorous discussion.

See the Arts Immersion (https://arts.stanford.edu/for-students/academics/arts-immersion) web site and subscribe to the Arts Update (https://arts.stanford.edu/for-students/artsupdate) for information about upcoming information sessions in Autumn 2016.

**Admission**

Applications are welcomed from all undergraduate class years. Before applying, students should be aware that they must enroll in and attend the Spring Quarter course: ARTSINST 11Q/TAPS 11Q Art in the Metropolis.

**Creative Cities**

Creative Cities is a year-long arts fellowship program inviting visiting scholars to examine the role of art in cities. The fellowship fosters research, conversation, and artistic projects in urban settings.

**Courses**

Each year the fellows offer unique, interdisciplinary courses in their respective areas of research. Courses are open to all undergraduate students.
ARTSINST 150. The Changing World of Popular Music. 2 Units.
This course will cover changes in the business, economics, and practices of the popular music industry. It will provide a brief historical overview of the industry and its business models. The majority of the course will focus on the industry as it works today and on forces that are causing it to change rapidly. The course will feature guest artists and executives with current experience in the field, as well as project-based assignments designed to give students hands-on experience. Topics will include: Economics and business models of commercial music business, Technology and music production, Technology and music distribution, Technology and marketing, Leadership in the music industry: case studies, Managing creative projects, Copyright and legal issues. Same as: MUSIC 150P

ARTSINST 160. The Changing Arts Ecosystem: Entrepreneurial Approaches for Artists and Arts Organizations. 2 Units.
(Graduate students should enroll in ARTSINST 360.) This course looks at opportunities created by a rapidly changing art world. Artists, arts leaders, and creative entrepreneurs are taking advantage of new platforms and models for making art and for bringing art to new audiences. The course will feature guest speakers who are developing new ways to engage audiences, create powerful collaborations, and identify new funding sources for artistic activity. While drawing upon speakers and examples in the visual arts, this course will introduce methods for understanding and engaging with audiences and funders that are applicable to all types of art. Students will also have the opportunity to investigate collaborative models of their own choosing and will be encouraged to design completely new models—either for realizing an individual art project or for establishing an arts organization. Students will be taught methods for investigating the needs, motivations and resources of audiences/funders. Grading will be based on class participation, which will be supported by submitting periodic reflections and questions, and one project presentation. The course is available to advanced undergraduate students and graduate students and will be offered pass/fail. Same as: ARTSINST 360

ARTSINST 170. Wandering: video games, performance, philosophy, protest. 3-5 Units.
What does it mean to be a walking body in a world? What kind of world? What kind of body? This course looks at walking as a performative act and considers 20th and 21st century responses to these questions in philosophy, theater, literature, video games, and protest movements. We will connect the threads between Baudelaire and #Gamergate, Italo Calvino and Journey, the revolution of 1968 and the Occupy movement. What kind of body? This course looks at walking as a performative act and considers 20th and 21st century responses to these questions in philosophy, theater, literature, video games, and protest movements. We will connect the threads between Baudelaire and #Gamergate, Italo Calvino and Journey, the revolution of 1968 and the Occupy movement. In addition to reading and writing responses to the texts, we will create our own performances and conceptualize our own Walking Sims.

ARTSINST 180A. Detroit Arts Immersion. 2 Units.
This Arts Immersion trip is offered over the spring break and is organized by the Stanford Arts Institute. Students travel with Creative Cities Fellow, Andrew Herscher, for a week-long immersive experience of contemporary art in Detroit. The focus is on the intersections between art, activism, race, and austerity politics. Students can register for the Detroit Arts Immersion separate from any other courses, or may choose to pair it with the winter course, ARTSINST 180Q: How to be Governed Otherwise: Art, Activism, and the City. For further details and application instructions, please visit https://arts.stanford.edu/for-students/academics/arts-immersion/.
ARTSINST 180Q. How to be Governed Otherwise: Art, Activism, and the City. 4 Units.
This course will introduce you to contemporary art’s engagement with political activism. This introduction will focus on the city as, at once, a field and target of activism: a field of public appearance, artistic intervention, and political action, as well as a target of claims to residence, livelihood, recognition, justice, and collectivity. We will pose activist politics, artistic intervention, and urban space as mutually imbricated, each shaping the possibilities, programs, and histories of the other: a perspective that offers insights into the spatiality, materiality, and visuality of political identity, agency, and action. Over the quarter, we will study some of the many artistic interventions that are encompassed by urban activism, from informal and everyday practices to protest, resistance, and occupation. Comparative case studies will be drawn from a global context. You will investigate these case studies through both research on urban activism and activist practice; the seminar will therefore invite you to explore the militant possibilities of research, the research possibilities of activism, and the implications of each for the production of art.
Same as: CEE 131Q, URBANST 180Q

ARTSINST 182. Activating Urban Spaces. 4 Units.
This course will look at how public urban spaces are structured with a particular eye to the involvement of art and artists, whether formally or informally, in shaping the built and social environment of the city. Throughout the course particular focus will consider the possibilities for engaging social justice outcomes through spatial intervention drawing on examples from around the world. Interventions in urban spaces enact local change by making art the language of civic engagement; in this way a mural or performance or reconceptualized public space can become a method to address issues of locally prioritized inequality. We will use Stanford University and the Bay Area as our local research sites, making trips into the field to analyze methods, approaches, and experiences of urban spaces in action as well as bringing experts who work in related fields into the classroom. Sites of study include parks, public art, and street festivals by looking at arts organizations, city projects, community groups, and individual artists. The class will operate as a hybrid seminar and collaborative studio workspace which supports students in using ethnographic, visual, mapping, historical, and participatory methods in developing projects that respond to a particular site of their choosing.
Same as: CEE 131F, URBANST 182

ARTSINST 199. Independent Study. 1-5 Unit.
May be repeated for credit.

ARTSINST 200A. Honors in the Arts Workshop. 2 Units.
First in a three-quarter series required of all Honors in the Arts participants. Students initiate and develop interdisciplinary creative projects with the support of peers and mentors in a small, workshop format. Required enrollment in 200 A,B,C.

ARTSINST 200B. Honors in the Arts Workshop. 2 Units.
Second in a three-quarter series required of all Honors in the Arts participants. Students initiate and develop interdisciplinary creative projects with the support of peers and mentors in a small, workshop format. Required enrollment in 200 A,B,C.

ARTSINST 200C. Honors in the Arts Workshop. 2 Units.
Third in a three-quarter series required of all Honors in the Arts participants. Students initiate and develop interdisciplinary creative projects with the support of peers and mentors in a small, workshop format. Required enrollment in 200 A,B,C.

ARTSINST 360. The Changing Arts Ecosystem: Entrepreneurial Approaches for Artists and Arts Organizations. 2 Units.
(Graduate students should enroll in ARTSINST 360.) This course looks at opportunities created by a rapidly changing art world. Artists, arts leaders, and creative entrepreneurs are taking advantage of new platforms and models for making art and for bringing art to new audiences. The course will feature guest speakers who are developing new ways to engage audiences, create powerful collaborations, and identify new funding sources for artistic activity. While drawing upon speakers and examples in the visual arts, this course will introduce methods for understanding and engaging with audiences and funders that are applicable to all types of art. Students will also have the opportunity to investigate collaborative models of their own choosing and will be encouraged to design completely new models—either for realizing an individual art project or for establishing an arts organization. Students will be taught methods for investigating the needs, motivations and resources of audiences/funders. Grading will be based on class participation, which will be supported by submitting periodic reflections and questions, and one project presentation. The course is available to advanced undergraduate students and graduate students and will be offered pass/fail.
Same as: ARTSINST 160